

of the pattern is changed by the arrangement of the colored grounds; and how, also, by this means, an additional pattern besides that produced by lines, arises from the arrangement of the colours.

Pattern No. 6, Plate XLIII., is a pattern of weaving, of which there are innumerable varieties in the Alhambra, produced by divisions of the square, formed by interlocking squares. It is the same principle which exists in the very first of the Alhambra patterns, Plate XXXIX., and is also very common on the ceilings of Arabian houses.

The ornament No. 7, Plate XLIII., is of extreme richness, and is remarkable for the intricate system on which it is constructed. All the pieces being similar, it illustrates one of the most important principles in Moorish design. — One of the most valuable than any other contributed to the general happy result, viz. that by the repetition of a few simple elements the most beautiful and complicated effects were produced.

However much degraded the skill of the ornamentation of the Moors is considered geometrically. Their fondness for geometrical forms is evidenced by the great use they made of squares, in which their imagination had full play. Having completed the patterns on Plate XLIII., may appear, they are all very simple when the principle of setting them out is once understood. They all arise from the intersection of equivalent lines round fixed centres. No. 8 is constructed on the principle of Diagram No. 2, cited on the other side, and is the principle which produces the greatest variety in fact, production, and effect. The number of patterns may be said to be infinite.

MAURISCH

MORESQUE N° I.

MAURESQUES.

TAFEL XXXIX.

PL. XXXIX.

